

SECTION V. N^o 2

CHARLES HALLÉ'S
PRACTICAL
Pianoforte School.

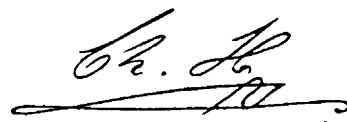
TWO

PHANTASIE-STÜCKE
from Op. 12.

BY

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P R E F A C E.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

“ THE PRACTICAL PIANOFORTE SCHOOL ” will consist of a series of Pieces selected from the best Composers, and calculated to guide students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the piece, until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this more than in any other matter. *Every note therefore will be fingered*, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the thumb and fourth finger.

All *Turns, Shakes, Appoggiaturas*, and other Ornaments, will be clearly explained in foot-notes, whenever their proper execution may be doubtful; and in the more advanced pieces there will be found, in brackets, *supplementary signs of expression*, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility, and as my interpretation of the master-pieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise;—the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault; and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication, which the long and intimate relations I have had with Messrs FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this “ Practical Pianoforte School ” may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

DAILY EXERCISES.

1

Each repeat to be played ten times without stopping.

M. M. (♩ = 60.) (♩ = 84.)

The page contains six systems of musical exercises, each consisting of a treble and bass staff. The exercises are written in 4/4 time and feature various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Repeat signs are used to indicate sections to be repeated ten times without stopping. The exercises are organized into six systems, each with a unique set of rhythmic challenges.

“W A R U M?”

M. M. (♩ = 54.) (♩ = 66.)

R. SCHUMANN Op. 12, No. 3.

Lento.
Delicatissimamente.

The musical score is written for piano and right hand. It begins with a key signature of two flats (B-flat major) and a 4/4 time signature. The tempo is marked 'Lento.' and the articulation is 'Delicatissimamente.'. The dynamics are marked '(p molto dolce)'. The score is divided into four systems. The first system includes a right-hand staff with a melodic line and a piano staff with a harmonic accompaniment. The second system continues the melodic and harmonic development. The third system includes a 'rit.' (ritardando) marking. The fourth system concludes with a 'p a tempo' marking. There are two small inset diagrams at the bottom, labeled 'a' and 'b', showing specific musical passages.

(p molto dolce)

rit.

p a tempo

a

b

(mp) *cres.*
 R.H.
f
sf (*sempre cres.*) (*dimin.*) *rit.* *p a tempo*
c.
 c. see b.

"TRAUMES - WIRREN."

R. SCHUMANN Op. 12, No 7.

M. M. ($\text{♩} = 66.$) ($\text{♩} = 48.$)

Molto vivo.

M. M. ($\text{♩} = 66.$) ($\text{♩} = 48.$)

(mp)

sf

a tempo

rit.

f

p cres

cen

do

f

SECTION V No 2.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and various musical notations such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- f* (forte)
- p* (piano)
- rit.* (ritardando)
- a tempo*
- Red.* (Reduction)
- R.H.* (Right Hand)
- L.H.* (Left Hand)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes fingerings (e.g., 1, 2, 3, 4) and articulation marks (e.g., accents, slurs). The piece concludes with a final chord in the right hand.

SECTION V No 2.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4.

The notation includes various musical elements:

- Fingerings:** Numbers 1-4 are placed above or below notes to indicate fingerings. Some notes have multiple fingerings indicated by different numbers.
- Dynamics:** *f* (forte), *sf* (sforzando), *ff* (fortissimo), and *p* (piano) are used to indicate volume.
- Articulation:** Slurs, accents, and staccato marks are used to indicate phrasing and articulation.
- Rehearsal Marks:** Asterisks (*) are placed below the bass staff to mark specific points in the music.
- Tempo/Character:** The word "Ad." (Ad libitum) is written below the bass staff in several places.
- Performance Instructions:** "cres -" (crescendo) and "cen -" (crescendo) are written above the bass staff in the third system.
- Repeat Signs:** Double bar lines with repeat dots are used to indicate repeated sections.

The piece begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The notation is complex, with many slurs and fingerings, suggesting a technically demanding piece.

a tempo

sf *sf* *rit.* *Ped.*

sf *Ped.*

sf *p* *sf* *sf* *Ped.*

R. H. *L. H.*

sf *p* *Ped.*

R. H. *L. H.*

sf *(p)* *Ped.*

